

ASSOCIATION FOR
CHINESE
MUSIC
RESEARCH
中國音樂研究會

Newsletter

Volume 3, No.2. Summer 1990

Published in Pittsburgh, Pennsylvania, U.S.A.

ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

Newsletter

Volume 3, No.2/Summer 1990

CONTENT

From the Editor.....	2
Call for Paper.....	3
Other forthcoming meetings of interest.....	3
Kuo-huang Han and Bell Yung	
Some random thoughts on the question of singing styles in present day China.....	5
Rulan Chao Pian	
The current status of Chinese minority music research.....	6
Kuo-huang Han	
Book Note.....	8
Yingfen Wang	
Music Journals from PRC.....	9
Bell Yung	
Bibliography on Chinese Music since 1985.....	13
Su Zheng	
Miscellaneous News and Announcements.....	18
ACMR Mailing List.....	19

The Association for Chinese Music Research (ACMR) aims to create channels for communication and a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly to those living in the U.S. and Canada, ACMR holds two meetings a year, in conjunction with the annual meetings of the Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Asian Studies in March-April, and with the annual Society for Ethnomusicology meetings in October-November.

The ACMR Newsletter is published twice a year in Pittsburgh, Pennsylvania, U.S.A. As a channel for communication, it encourages its members to submit the following kinds of material:

Notices on recent publications on Chinese music and on recently completed Ph.D. dissertations and M.A. theses

Announcements of and reports on scholarly meetings and on major performances of Chinese music

News of institutions and individuals

News on scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities

Views and opinions on any matter relevant to ACMR

Please send all material and enquiries to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260. Annual membership fee is \$5 for individuals and \$10 for institutions. Overseas subscriptions add \$5 for mailing. This issue is edited and produced by Bell Yung on a Macintosh Plus computer, using Microsoft Word 4.0 and McChina 3.0. He wishes to thank Christopher Tak-wan Pak for proof-reading and to CHIME for inspiration in improving the format and appearance of this issue.

From the Editor

This issue of *Newsletter* offers two special surveys: a comprehensive list of music journals currently being published in the PRC, and a preliminary bibliography on Chinese music in Western languages since 1985. It continues to include summaries of papers read at recent ACMR meetings, announcement and call for paper for the next ACMR meeting, and information on upcoming meetings relevant to Chinese music sponsored by other organizations. A new section, which we hope will become a regular feature, is a Book Notes section of brief comments on recently published monographs on Chinese music, paying particular attention to those published in the Chinese language in PRC, Taiwan, and elsewhere.

* * *

This issue also includes a complete and updated ACMR mailing list. Those who have already sent in the membership form and fee as well as those who sent in membership form but waive the fee will find their names asterisked. At the time of the publication of this *Newsletter*, forty-five forms have been returned (thirty-seven with fees). Those who have been receiving the *Newsletter* and wish to continue receiving it, but have not yet sent in membership forms, are urged to do so as soon as possible. In order to save expenditure and ensure that these *Newsletters* are actually reaching the right people, the next and future *Newsletters* will be sent **only to those who have registered as members**. Membership forms can be found at the end of this *Newsletter*. Please enclose a membership fee of \$5 (paid retroactively for the two issues of Volume 3); students and unemployed readers may elect to waive the membership fee. A membership renewal form for 1991 will be sent in October.

* * *

The Eighth semi-annual meeting of ACMR was held on Friday, April 6, 1990 from 6 to 8 pm in PDR#5, The Palmer House in Chicago, in conjunction with the annual conferences of the Association for Asian Studies and of CHINOPERL. Three reports were given:

Joseph Lam (The Chinese University of Hong Kong)

Modal features of State sacrificial music from the Southern Song dynasty

Marjorie Ann Ciarlillo (The China Music Project, Cleveland)

Changing influences on traditional Chinese music

Kuo-huang Han (Northern Illinois University)

The current status of Chinese Minorities music research

The meeting was honored by the presence of the distinguished guest, Professor Wu Zhao 吳釗 of the Institute of Music Research in Beijing. Professor Wu performed two compositions on the *guqin* at the meeting.

Aside from the speakers and special guests, those present include: Wing Chi Chan, K. Laurence Chang, Chia-chun Chu, Scott Cook, Weitsu Fan, Kyle Heide, Dolores Hsu, Morgan Jones, Alan Kagan, Mei-ling Li, Chun-jo Liu, Lindy Li Mark, Tak-wan Christopher Pak, Helen Rees, Sue Tuohy, Siu-wah Yu, Bell Yung. Total attendance: 21.

* * *

The ninth, tenth, and eleventh meetings of ACMR will be held, respectively, in Oakland, California (November 8, 1990, see detail below), New Orleans (April 1991), and Chicago (November 1991).

Call for Paper

The ninth semi-annual meeting of ACMR will be held on Thursday, November 8, 1990 from 8 to 11 pm at the Hyatt Regency Hotel in Oakland, California. The meeting will be held in conjunction with the joint meetings of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory. Anyone interested in giving a report please send a one-page abstract to Bell Yung by September 15, 1990. Graduate students are particularly welcome to participate. As usual, ACMR encourages reports on research in progress, fieldwork experiences, and in-depth discussion on narrowly focused subjects. An announcement on the program and further information on the meeting will be sent to you in late September.

Other forthcoming meetings of interest

Compiled by Kuo-huang Han and Bell Yung

August 1-6, 1990

An International Symposium of Chinese Guqin Art (Zhongguo guqin yishu guoji jiaoliuhui 中國古琴藝術國際交流會) will be held in Chengdu, Sichuan Province. For information, write to:

Organization Committee
The International Symposium of Chinese Guqin Art
15 Zhongfu Street
Chengdu, Sichuan Province
China

August 18-24, 1990

The fourth conference on the "Music of the Chinese National Minorities" (Zhongguo shaoshu minzu yinyue xuehui 中國少數民族音樂學會) will be held in Baotou, Inner Mongolia. For information, write to:

Mr. Yuan Bingchang
Wenyi Yanjiusuo
Zhongyang Minzu Xueyuan
Beijing
PRC

September 10-15, 1990

A joint conference on the life and compositions of Jiang Wenye 江文也 and on the history of Chinese new music will be held at the University of Hong Kong. For information, write to:

Mr. Liu Jingzhi
Center for Asian Studies
University of Hong Kong
Hong Kong

October 17-24, 1990

A conference on "Musical Cultures along Chinese Southeast Coastal Regions" (Zhongguo dongnan yanhai diqu yinyue wenhua xueshu yantaohui 中國東南沿海地區音樂文化學術研討會) will be held in two parts: the first part from October 17 to 21 in Hong Kong, and the second part from October 21 to 24 in Canton. The conference is jointly sponsored by the Hong Kong Institute for Promotion of Chinese Culture and by the Chinese Musicians' Association, Guangdong Province Branch. For information, write to:
Ms. Li Shaohui

The Hong Kong Institute for Promotion of Chinese Culture
200 Connaught Road Central
Hong Kong

November 8-11, 1990

A joint conference of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory will be held at the Hyatt Regency Hotel in Oakland, California. Of particular interest to ACMR is that at least a dozen papers related to Chinese music, most of which to be presented by active ACMR members, will be on the program. For information, write to:

Professor Wayne Slawson
Co-Chair, Local Arrangements Committee
Oakland 90 conference of AMS, SEM, SMT
Music Department
University of California at Davis
Davis, CA 95616

Latter part of December, 1990

Zhongguo chuantong yinyue xuehui 中國傳統音樂學會 [The Society of Chinese Traditional Music] will hold its sixth annual meeting during the second half of December 1990 (exact dates to be determined) at the Shanghai Conservatory of Music. Its two major themes are 1) The role and effect Chinese traditional music should have in Chinese music education and how it should be taught; 2) The study of *gongdiao* [scale and mode] in the current practice of Chinese traditional music. For information, write to:

Planning committee for the sixth annual meeting of The Society of Chinese Traditional Music
Shanghai Conservatory of Music
20 Fenyang Road
Shanghai, PRC

April 11-14, 1991

The tenth semi-annual meeting of CHINOPERL (Conference on Chinese Oral and Performing Literature) will be held in conjunction with the Association for Asian Studies in the New Orleans Marriott Hotel, New Orleans, Louisiana. For information, write to:

Professor Susan Blader
Department of East Asian Languages
Dartmouth College
Hanover, NH

June 4-9, 1991

The International Council for Traditional Music will hold its next biennial meeting in Hong Kong. The emphasis of the meeting will be on musicology in China, and one of the major themes of the meeting will be "Hong Kong's Role in the Innovation and Modernization of Chinese Music". For information, write to:

Professor Dieter Christensen
International Council for Traditional Music
Department of Music
Columbia University
New York, New York

Summaries of Reports from Past ACMR Meetings

Some Random Thoughts on the Question of Singing Styles in Present Day China

Rulan Chao Pian
Harvard University

Read at the fifth semi-annual meeting on October 20, 1988

Recently there have been lively debates in China on the merits of the different styles of singing, e.g., the so-called folk song style, the popular style, and the *bel-canto* style. In such a culturally complicated environment as in modern China, these debates sometimes touch upon some interesting basic issues. For example, the problem of defining what is folk song and popular song in China; what are the different kinds of changes in singing styles. It is also observed that there are some interesting solutions in the adaptation of the Western *bel-canto* style singing in the performing of modern day Chinese art songs.

Ten examples are played to illustrate some of these points:

1. Singing of Flower Songs (*hua'er*) at the Flower Song Festival in Gansu Province, by young boys and girls strolling on the streets in a village at night. This is a good example of observing folk song singing in terms of performance context.
2. Singing of a Flower Song by Mr. Zhu Zhonglu, a native of Gansu Province, who is a recognized Master Singer of Flower Songs.
3. Singing of a work song by laborers while pounding earth in North China. Examples 2 and 3 illustrate how the singing of folk songs can also develop in skill and style simply by practice through repetition, or some kind of self-awareness in the context of singing competitions. These are changes due to internal reasons, rather than due to stylistic influences from outside.
4. A selection of the Medley Song (*daxian*), The Courtesan's Jewel Box, a traditional narrative genre from North China, sung by a trained professional singer. This performance is for the enjoyment of a passive audience in tea houses and entertainment quarters. This illustrates the kind of music for popular consumption in traditional China which by now is practically completely replaced by the Westernized popular songs in China today.
5. Recently it has become fashionable to borrow certain old, traditional musical genres from the remote parts of China for novelty's sake. This example is an adaptation of the narrative form, the Twirling Duet (*er'renzhuang*), called "Piggy looks for a Bride," which has Western harmonization and orchestration. This example still belongs to the category of popular music in China. This example also illustrates a point made by Bruno Nettl in his work on the Western impact on world music, that in such cases harmonization and new orchestration usually occur much earlier than changes in singing styles.
6. This example is also a Twirling Duet called "Sister Yang No. 8 Goes for an Outing," which is presented in a more traditional fashion. This forms an interesting comparison with the previous example.
7. This example is a *bel-canto* style singing of a Western style Chinese song, "How Can I Help But Think of You" (composed by Yuen Ren Chao, 1926). The song has become fairly well known among the more modernized Chinese. Furthermore the *bel-canto* style of singing this song has also become firmly established in the minds (or ears) of most present day Chinese listeners. In this rendition the singer's careful enunciation of the Chinese words has succeeded in making the total effect sound not too Westernized.
8. This example is a different rendition of the previous song. It is done deliberately in an intimate, almost half-spoken style, which inevitably came as a shock to my Chinese listeners, when they first heard it. The singer was the composer himself, who deliberately chose this style to sing it.
- 9 and 10. Two renditions of the same song, "Song of the Peep Show Man," (also composed by Chao in 1935), an energetic and lively song with a fairly pentatonic melody, but completely Western harmony. Both singers have a well trained *bel-canto* voice. On the other hand they both do manage to preserve a Chinese flavor to the song. Again, rather than merely striving for resonance for its own sake, at the expense of clear enunciation -- which is often the case in *bel-*

canto singing -- both singers have tried hard to keep a clear and proper presentation of the Chinese words. It is also very interesting that each singer has succeeded in portraying a distinct personality merely through their expressions, even though they are singing an identical song. In conclusion the paper speculates on why the *bel-canto* style of singing is so deeply absorbed in the present day Chinese musical world.

* * *

The Current Status of Chinese Minority Music Research

Han Kuo-huang

Northern Illinois University

Read at the eighth semi-annual meeting on April 6, 1990

Up until now, the term "Chinese music" usually denoted the music of the Han people who constitute 93.3% of China's population. However, there are 55 minority groups in China numbering 67 million and constituting 6.7% of the population. They live either in the hinterland or the borderland. Their cultures range from Sinicized to completely different from the Han Chinese majority. Consequently, some of these minorities preserve a unique culture that is not found elsewhere, and others have similar cultures to the people of Central Asia, Southeast Asia, Korea, etc. Unfortunately, not much is known about them, let alone their music. Even the "China" entry in *The New Grove Dictionary of Music and Musicians* does not mention anything concerning this subject.

The interest in the music of National Minorities in China began in the 1950s as part of the overall project to collect folk music from all parts of the country. However, there were very few publications related to minority music because the focus was on the Han Chinese. The few significant works in print are two volumes of Mukam of the Uygur of Xinjiang Province, and two volumes of the song and dance music of Tibet.

The last ten years (i.e., 1980s) saw a growing interest in the music of Chinese minorities and in research results on this subject. In July 1984, a large conference on minority music was held in Guiyang, Guizhou Province. Approximately 200 scholars attended and 130 papers were presented. This marked the beginning of minority music research as a separate event from the general national music activities.

By July 1986, the time was ready for the establishment of the Society for Chinese Minority Music 中國少數民族音樂會. This took place in Qiqihaer, Heilongjiang Province, during the second gathering of Chinese minority music scholars. The third conference was held in November 1988 in Yuxi, Yunnan Province and the fourth is being planned for August 1990 in Baotou, Inner Mongolia (see further information elsewhere in this *Newsletter*).

Currently, there are 400 members in the Society, which is made up of 48.2% minorities. The Society's headquarter is in the Central National Academy in Beijing and its primary function is to organize a large scale conference every two years. It also publishes a newsletter, the first issue of which contains titles of all papers presented at the second and third conferences.

In addition to the national society, there are regional societies devoted to local minority music research and activities. For instance, the Guizhou National Music Society was formed in 1987. The Southwest China National Music Culture Society is being organized now in Kunming, Yunnan.

The year 1986 was also significant in that the first comprehensive dictionary of the musical instruments of Chinese minorities was published. This dictionary was the result of five years of field work, research, and editing by a large group of scholars under the leadership of Yuan Bingchang 袁丙昌 and Mao Jizeng 毛繼增 (1986). The book was highly publicized nationally and was published in Taiwan with a copyright two years later. I wrote a review for it in Chinese and in English: the Chinese version was published in Taiwan and was reprinted in *Music Research Journal* 音樂研究 (No.3, 1988) in Beijing; the English version was published in

Asian Music (Han 1988-89). Incidentally, there is not yet a dictionary on Han Chinese musical instruments with the same scope.

An increasing number of books has been published lately on the subject. Like the monumental project for Han music, *The Collected Musical Works* 音樂集成 (Yinyue Jicheng), scholars have begun to do the same for minority music called *Minority Music Collected Works* 少數民族音樂志 (Shaoshu minzu yinyueji). Volumes for the Bai, Tujia, Jinuo minority peoples are in preparation and volumes for the Dong, Tibetan, Mongolian, and Yi are being planned (Mao 1988:168). There are even scholarly videocassettes being edited. The one regret is that there are hardly any scholarly LP recordings or cassettes.

The research of minority music covers almost all groups and all aspects of minority culture such as history, theory, genres, instruments, etc., but with a strong emphasis on the cultural anthropological aspect. This is understandable in view of the function of music in these societies. According to Wu Guodong 吳國棟 (1987), there are five aspects or directions that are particular to the research of Chinese minority music at present:

1. Cultural analysis -- scholars have recognized that the study of minority music cannot be separated from its environment, social structure, languages, psychology, customs, etc. Much emphasis is being placed on these aspects now.
2. Religious music -- religion plays an important role in all minority societies. For a long time religious practices were prohibited and the study of religious music was not possible. Now the policy is more relaxed and the study of religious music is taken into consideration.
3. Comparative studies -- scholars have realized that there are historical and cultural connections among some minority groups, and also between some of them and people in neighbouring countries. Thus, comparative studies of musical genres, instruments, etc. have been undertaken by some scholars.
4. Problems of genre classification -- musical genres of the minorities do not necessarily fit into the general classifications applied to Han Chinese music. There have been discussions and suggestions by some scholars to establish new methods of classification.
5. Analysis of musical structure -- Due to cultural diversities, theoretical analysis such as scale, mode, rhythm, form, etc. which are normally applied to Han Chinese music are not appropriate for minority music. Problems such as these have been discussed.

Generally speaking, the current status of Chinese minority music research is healthy and active although the quantity of publications cannot be compared with Han Chinese music. In the selected list (which is by no means complete), I have given some examples of recent publications pertinent to our discussion. (Editor's note: due to limited space, the list will not be reproduced here. Anyone interested should write directly to Professor Han.) The exciting news is that there are more and more projects appearing. However, there is still a need for scholars in this field in China to contact the world outside of China in order to compare and exchange research results, especially from the cultures that have connections to their Chinese counterparts.

References Cited

Han Kuo-huang

1988-89

Review of Yuan Bingchang and Mao Jizeng, et. al., ed. *Zhongguo shaoshu minzu yueqizhi* [The Musical Instruments of the Chinese National Minorities: A Dictionary]. *Asian Music*, Vol. 20, No. 1 Fall-Winter: 168-161.

Mao Jizeng

1988

"The Study of Minority Music" (in Chinese). *China Music Yearbook 1988*. Beijing: Wenhua yishu chubanshe: 161-170.

Wu Guodong

1987

"The Study of Minority Music" (in Chinese). *China Music Yearbook 1987*. Beijing: Wenhua yishu chubanshe: 160-166.

Don't forget to send in membership form if you have not already done so.

Book Note

Sun Xuanling. *Yuan Sanqu de Yinyue*. Beijing: Wenhua yishu chubanshe, 1988. 2 vol. 384 pp. and 564 pp.

This book consists of two volumes. The first gives a concise introduction to the genre, with special emphasis on the problem of *gongdiao*. The second volume transcribes in staff notation all the Yuan *sanqu* songs recorded in the *Jiugong Dacheng* anthology.

In the first volume, the Introduction provides the background information on Yuan *sanqu*, its importance, and its content. Chapters 1 and 2 deal with the source material, i.e., the scores, and a speculation on the possible historical periods that the songs preserved in these scores represent. Chapter 3 discusses five aspects of the genre: 1) the typology (*xiaoling*, *daiguoqu*, *taoqu*) and the characteristics of each of the three types; 2) the text-music correlation; 3) the performers, the social contexts, and the instruments used in accompaniment; 4) the *nanqu* (Southern Songs) within the *Yuanqu*; and 5) the music of the minority tribes in the north as preserved in Yuan *sanqu*. Chapter 4, which occupies almost half of the first volume, deals with the complex and controversial problems of *gongdiao*. After a survey of the different theories about *gongdiao* and its relationship with the theory of *yanyue*, the author launched into a long analysis of each of the eight *gongdiao*. The parameters that are analysed include: the cadential notes, the range, and the mode; the results of the analysis are illustrated with examples provided in the second volume. At the end of Volume 1 are two appendices: an index to the *qupai* used in the extant Yuan *sanqu*, and a list of all the *taoqu* and the sequence of the *qupai* that comprise each of the *taoqu*. Both appendices are organized according to *gongdiao*.

This book makes several major contributions to both the field of Yuan *sanqu* study and to Chinese musicology. Written in a clear prose style, it provides a good introduction to the genre and outlines many of the problems for future research. The second volume in itself is a major contribution, for it brings the *sanqu* to life with Western staff notation that can be easily read by those who may not be familiar with the original notation. The step-by-step procedure with the author outlines in solving a problem, as well as the abundant tables and lists used as evidence, all show the author's inductive approach, which is quite different from the deductive approach prevalent among many Chinese musicologists. Moreover, the author often makes clear the extent to which he has solved the problem and the remaining problems still to be considered.

The preface by Huang Xiangpeng has succinctly highlighted several merits of this book, and is worth repeating here: "This book should be credited for its historiographical integrity, its transcription is rather accurate and therefore has provided us with a relatively more reliable anthology of Yuan *sanqu*; it is not just a compilation of documents, but rather a result of careful research, with many references as well as abundant statistical and classificatory analysis, which can be used as important reference work for future researchers in this field or other related fields. The author does not jump to conclusions easily, but rather he unreservedly presents all his line of reasoning. In this way he invites his colleagues to join their efforts in continuing the research."

Yingfen Wang
University of Pittsburgh

Music Journals from PRC

Compiled by Bell Yung
University of Pittsburgh

Compiler's Note A large number of music journals and magazines appeared in China since the early 1980s. Any serious student of Chinese music in the West cannot afford to ignore this immensely rich source of scholarship as well as primary source material on contemporary musical life in China. Many journals now accept direct subscription from overseas and accept foreign currency. This section briefly surveys these journals and provide information on (in the order):

- Title of journal
- Sponsoring organization
- Frequency of publication, first publication date, price per copy (for purchase in China)
- Address
- Editors
- Note on some pertinent information

The information is based upon *Zhongguo yinyue nianjian* (1989) 中國音樂年鑑 [The Annual of Chinese Music], compiled by Zhongguo yishu yanjiuyuan, Yinyue yanjiusuo (Beijing: Wenhua yishu chubanshe, 1989), supplemented by information provided by Dai Penghai, Qiao Jianzhong, Wang Zengwan, and others. I have also consulted the latest issues of several journals accessible to me.

The publications are grouped below into five categories:

- I. Scholarly and influential journals, with contributions from scholars from all over the country; including official journals of the Central Conservatory (Beijing), China Conservatory (Beijing), and Shanghai Conservatory. Items 1 through 5.
- II. Official journals of major music conservatories and provincial musicians' associations in other cities. Items 6 through 20.
- III. Music magazines catering mainly to a general and popular readership; articles tend to be less research-oriented but more journalistic and of introductory nature. Items 21 and 22.
- IV. Related journals with material on music and miscellaneous items. Items 23 through 28.
- V. Newspaper format publications on music for general readership. Items 29 through 36.

Please send me additions and corrections for a future edition.

1. Yinyue yanjiu 音樂研究 [Music Research]

Zhongguo yinyuejia xiehui [Chinese Musicians' Association]

Quarterly; established 1958, interrupted during Cultural Revolution, resumed 1979; RMB 2.20 Y

Renmin yinyue chubanshe, 2 Cuiwei Road, Beijing.

Zhao Feng, Li Yedao, Huang Xiangpeng, Mao Jizeng, Shen Qia.

Note: lengthy and in-depth studies, news and book reviews; table of content (selective) in English.

2. Zhongguo yinyuexue 中國音樂學 [Musicology in China]

Zhongguo yishu yanjiuyuan, Yinyue yanjiusuo [Institute of Music Research, Academy of Arts]

Quarterly, established in 1985; RMB 2.50 Y

Yinyue yanjiusuo, 1st Floor, West Building, Xin Yuan Li, Dongzhimen Wai, Beijing.

Guo Nai'an, Wu Yuqing, Ju Qihong. Advisor: Miao Tianrui

Note: lengthy and in-depth studies, occasionally translated work on Western music, student term papers and theses; table of content (selective) in English.

3. Zhongyang yinyue xueyuan xuebao 中央音樂學院學報 [Journal of the Central Conservatory of Music]

Zhongyang yinyue xueyuan [Central Conservatory of Music in Beijing]

Quarterly; established in 1980; RMB 1.50 Y

Central Conservatory of Music, 43 Baojia Road, Xicheng, Beijing.

Yu Renyang, Huang Yudong.

Note: on both Chinese and Western music, music teaching, news; table of content in English.

4. Yinyue yishu 音樂藝術 [Art of Music]

Shanghai yinyue xueyuan [Shanghai Conservatory of Music]

Quarterly; established in 1979; RMB 1.60 Y
Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai.
He Luding

Note: on both Chinese and Western music, news; table of content (selected) in English.

5. Zhongguo yinyue 中國音樂 [Chinese Music]

Zhongguo yinyue xueyuan [China Conservatory of Music]

Quarterly; established in 1981; RMB 1.00 Y

China Conservatory of Music, 17 Qianhai West Street, Beijing, 100009.

Li Xi'an, Xue Liang. Advisors: Li Ling, Zhang Xiaohu, Zhang Quan, Li Yinghai

Note: a large number of articles, mostly tend to be short or medium length, occasional translated articles.

6. Yiyuan -- Nanjing yishu xueyuan xuebao 藝苑 -- 南京藝術學院學報 [Journal of the Nanjing Institute of Arts], Music Edition

Nanjing yishu xueyuan [Nanjing Institute of Arts]

Quarterly; established in 1986; RMB 0.90 Y

Journal, Nanjing yishu xueyuan, Nanjing

Zhou Zhiyin, Mao Yuan, Hu Guorui

Note: occasional article on Western music, occasional original compositions.

7. Yinyue xuexi yu yanjiu 音樂學習與研究 [Music Study and News]

Tianjin yinyue xueyuan [Tianjin Conservatory of Music]

Quarterly; established in 1985.

Tianjin Conservatory of Music, 5 Shiyijing Road, Hedongqu, Tianjin.

Yang Jinhao, Xu Yongshan. Advisor: Miao Tianrui.

Note: emphasis on Western music.

8. Xinghai yinyue xueyuan xuebao 星海音樂學院學報 [Journal of Xinghai Conservatory]

Xinghai yinyue xueyuan [Xinghai Conservatory of Music, formerly Canton Conservatory of Music]

Quarterly; established in 1985; RMB 0.80 Y

Xinghai Yinyue Xueyuan Xuebao, 48 Xianlie Dongheng Road, Shaheding, Guangzhou.

Zhao Songguan, Tong Hua, Lao Yuanxu, Luo Decai, Cai Songqi. Advisors: Lu Renzhong, Ye Su, Huang Jinpei.

Note: emphasis on Chinese regional music, particularly that of Guangdong and Guangxi province.

9. Yinyue tansuo 音樂探索 [Music Search]

Sichuan yinyue xueyuan [Sichuan Conservatory of Music]

Quarterly; established in 1983

Sichuan Conservatory of Music, Xin Nanmenwai, Chengdu, Sichuan.

Chang Sumin, Song Daneng, Li Zhongyong

Note: includes both Chinese and Western music, with focus on music education on both college, middle school and primary school levels.

10. Yuefu xinsheng 樂府新聲 [New Voice of Music]

Shenyang yinyue xueyuan [Shenyang Conservatory of Music]

Quarterly; established in 1983

No. 1, Sec. 2, Sanhao Street, Hepingqu, Shenyang.

Qin Yongcheng, Sun Xuewu. Advisor: Ding Ming.

11. Jiaoxiang 交響 [Symphonic]

Xi'an yinyue xueyuan [Xi'an Conservatory of Music]

Quarterly; established in 1982

Xi'an Conservatory of Music, 2 Chang'an Zhonglu, Xi'an

Liu Dadong, Rao Yuyan, Gao Shijie, Lei Jiaxian

Note: Emphasis on the Northwestern regional music of China, archeology, and some Western music (mostly translated material).

12. Huangzhong 黃鐘 [Yellow Bell]

Wuhan yinyue xueyuan [Wuhan Conservatory of Music]

Quarterly; established in 1987

Wuhan Conservatory of Music, 255 Jiefang Road, Wuhan

Kuang Xuefei, Wang Shenshen

Note: both Chinese and Western music

13. Minzu yinyue 民族音樂 [Ethnic music]

Yunnan minzu yishu yanjiuyuan yinyue yanjiu shi [Institute of music research of Yunnan province]

Quarterly

16 Dongfeng Road, Kunming, Yunnan

14. Minzu minjian yinyue 民族民間音樂 [Folk and Ethnic Music]

Guangdong minjian yinyue yanjiushi [Folk Music Research Center of Guangdong Province]

Quarterly

4/F, 79 Wende Road, Guangzhou

Lin Yun

15. Yueyuan 樂苑 [Music Garden]

Sichuan yinxie [Sichuan Province Musicians' Association]

Quarterly

Sichuan yinxie, Chengdu

16. Yishu tansuo 藝術探索 [Arts Search]

Guangxi yishu xueyuan [Guangxi Institute of Arts]

Semi-annual

Guangxi yishu xueyuan, Jiaoyu Road, Nanning, Guangxi

17. Yipu 藝圃 [Arts Garden]

Jilin yishu xueyuan [Jilin Institute of Arts]

Quarterly

Editorial Board, Jilin Institute of Arts, Changchun, Jilin

18. Zhongxiaoxue yinyue jiaoyu 中小學音樂教育 [Music Education in Secondary and Primary Schools]

Zhejiang yinxie [Zhejiang Province Musicians' Association]

Bi-monthly

P.O. box 540, Hangzhou, Zhejiang

Zhou Dafeng

19. Qilu yiyuan 齊魯藝苑 [Arts of Shandong]

Shandong yishu xueyuan xuebao [Journal of the Shandong Institute of Arts]

(incomplete information)

20. Qilu yueyuan 齊魯樂苑 [Music Garden of Shandong]

Shandong yinxie [Shandong Province Musicians' Association]

(incomplete information)

21. Renmin yinyue 人民音樂 [People's Music]

Zhongguo yinyuejia xiehui [Chinese Musicians' Association]

Monthly; established in 1950, interrupted during the Cultural Revolution, resumed in 1977 (changed to bi-monthly in 1990).

10 Nongzhanguan Nanli, Beijing.

Li Xi'an, Zhang Xian. Advisors: Li Huanzhi, Sun Shen, Li Ling, Wu Zuqiang, Sang Tong, Li Zhehou.

Note: probably the best known and served as the official voice on musical policy and issues for many years; articles tend to be short, journalistic, and of general interest.

22. Yinyue aihaozhe 音樂愛好者 [Music Lover]

Institutional affiliation unknown

Bi-monthly; established in 1986; RMB 1.05 Y.

Shanghai Music Publishing House, 74 Shaoxing Road, Shanghai

Editor: Chen Xueya

Note: a magazine catered to general taste with comprehensive news and short articles on a great variety of music, including Chinese, Western classical, and popular music.

23. Xinjiang yishu 新疆藝術 [Arts of Xinjiang]

Quarterly; RMB 1.20 Y

Editorial Board, Xinjiang yishu, Urumuqi Main Road, Urumuqi, Xinjiang

Contact person: Zhou Ji

24. Yueqi 樂器 [Musical Instruments]

Bi-monthly

6 Huangmuchang, Jiulongshan, Dongjiao, Beijing

25. Yinyue xueshu xinxi 音樂學術信息 [Musicology Newsletter]

Zhongguo yishu yanjiuyuan, yinyue yanjiusuo [Institute of Music Research, Academy of Arts]

Bi-monthly; RMB 0.50 Y

Yinyue yanjiusuo, 1st Floor, West Building, Xin Yuan Li, Dongzhimen Wai, Beijing.

Contact person: Qiao Jianzhong

26. Geju yishu 歌劇藝術 [Arts of Opera (Western style)]

Bi-monthly

No. 10, Lane 100, Changshu Road, Shanghai

27. Quyi 曲藝 [Art of Song]

Zhongguo quyijia xiehui [Chinese Quyi Artists' Association]

Monthly; RMB 1.25 Y

Quyi zazhishe, No.10, Nongzhanguan Nanli, Beijing 100026

Luo Yang, Zhao Richeng

28. Wudao 舞蹈 [Dance]

Institutional affiliation unknown

Bi-monthly; RMB 1.70 Y

Wudao zazhishe, No. 10, Nongzhan Nanli, Beijing, 100026

Wang Manli, Hu Ke

29. Gongren yinyuebao 工人音樂報 [Workers' Music Newspaper]

Bi-weekly

234 Shuangxin Road, Changsha

30. Zhongguo yinyuebao 中國音樂報 [China Music Newspaper]

Weekly

Zhongguo yinyuebao Editorial Board, Xin Yuan Li, Dongzhimen Wai, Beijing.

31. Yinyue zhoubao 音樂周報 [Music Weekly]

Weekly

P.O. Box 503, Beijing

(Others with incomplete information)

32. Yinyue bolan 音樂博覽 [Comprehensive View of Music] of Zhengzhou

33. Yinyue tiandi 音樂天地 [World of Music] of Xi'an

34. Yinyue shenghuo 音樂生活 [Music Life] of Shenyang

35. Yinyue shijie 音樂世界 [Music World] of Chengdu

36. Shidai yinyue 時代音樂 [Contemporary Music] of Wuhan.

Bibliography on Chinese Music Since 1985

Compiled by Su de San Zheng
Wesleyan University

[Editor's Note: Before the appearance of Fredric Lieberman's new edition of *Chinese Music: An Annotated Bibliography*, ACMR plans to provide its members with a comprehensive bibliography of recent publications on Chinese music in the Western languages, and to update the list in each issue of its *Newsletter*. It is beyond any single person's ability to compile a near-complete bibliography on a complex and open-ended subject such as Chinese music. Su de San Zheng has admirably taken the first step, and is the first to admit errors and omissions, particularly in the area of publications in languages other than English. The completeness and usefulness of the bibliography depends upon the contribution of all ACMR members.]

Notes from the Compiler

One of the most important selection criteria underlying the compilation of this list is the usefulness of the material to all the readers of the ACMR Newsletter. In its present scope, this list attempts to be as exhaustive as possible. It covers publications on Chinese music and music-related arts in Western languages since 1985. Some publications, even though not solely devoted to Chinese music, are also included here for the value of the discussion they offer on Chinese music.

In order to facilitate scholarly intercultural research, special attention has been given to the publications on the musics of minorities in China and, in some cases, of their counterparts out of China; on Chinese music abroad; and on the relationships between Chinese music and the musics of other cultures.

This list is by no means free from errors or omissions. It is my hope that the readers will kindly send in their corrections and new entries. Their help will be greatly appreciated by the compiler and all the users. Please send your information to: Su Zheng, Music Department, Wesleyan University, Middletown, Connecticut, 06457-6040.

- Benitex, Kristina. Review of *The 7th Festival of Asian Arts*, Frena Bloomfield and Leong Mo-Ling, eds. (Hong Kong: The Urban Council [1982]). *Ethnomusicology* 29/1 (1985):121-122.
- Berger, Andre. Review of *La cithare chinoise zheng* by Lucie Rault-Leyrat (Paris: Ed. Leopard d'Or, 1987), *Cahiers de musiques traditionnelles* 1 (Geneva) (ca.1988).
- Blum, Joseph. Review of *Music as Propaganda: Art to Persuade, Art to Control* by Arnold Perris (Westport, CT: Greenwood Press, 1985), *Ethnomusicology* 32/1 (1988):152-153.
- Bodman, Helen Dunn. "Chinese Musical Iconography: A History of Musical Instruments Depicted in Chinese Art." *Asian Cultural Quarterly* 13/4 (1985):17-41; 14/1 (1986):9-40; 14/2 (1986):37-75.
- _____. *Chinese Musical Iconography: A History of Musical Instruments Depicted in Chinese Art*. Taipei, Taiwan: Asian-Pacific Cultural Center, 1987.
- Canzio, Ricardo O. "The Bonpo Tradition: Ritual Practices, Ceremonials, Protocol and Monastic Behavior." In *Zlos-Gar: Performing Traditions of Tibet*, Jamyang Norbu, ed., 45-57. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Catlin, Amy. "The Hmong and Their Music: A Critique of Pure Speech." In *Hmong Art: Tradition and Change*, 10-18. Sheboygan, WI: John Michael Kohler Arts Center, 1986.
- _____. "Songs of Hmong Women: Virgins, Orphans, Widows and Bards." In *Textiles as Texts: Arts of Hmong Women from Laos*, [27]-[29]. Los Angeles: Women's Building, 1987.
- CHIME. *Newsletter of the European Foundation for Chinese Music Research*, No. 1(1990), Leiden (The Netherlands).
- Chou, Wen-Chung. "U.S.-China Arts Exchange: A Practice in Search of a Philosophy." In *Intercultural Music Studies, Vol. 2. Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*, Max Peter Baumann, ed., Berlin: Florian Boetzel Edition, ca.1990.

- Chua, Soo Pong. "Chinese Dance as Theatre Dance in Singapore: Change and Factors of Change." In Dance as Cultural Heritage: Volume Two, Dance Research Annual, 15, Betty True Jones, ed., 131-143. New York: CORD, 1985.
- Chun, Liu. "On the Renovation of the Liuqin and Its Development." Chinese Music 8/2 (1985) 23-28; 8/3 (1985):43-48.
- Ciarlillo, Marjorie Ann. Review of Contemporary Chinese Piano Music. Jeffery Jacob, piano. Redwood Records, ES-39. (One 12" 33 1/3 rpm disc. stereo). Asian Music 19/1 (1987): 127-128.
- Crossley-Holland, Peter. "The State of Research in Tibetan Folk Music." In Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu, ed., 105-124. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Dahmer, Manfred. Die grosse Solosuite Guanglingsan: das berühmteste Werk der frühest notierten chinesischen Instrumentalmusik. Frankfurter China-Studien, Bd.3. Frankfurt am Main and New York: Verlag Peter Lang, 1988.
- Dewoskin, Kenneth J. "Philosophers on Music in Early China." The World of Music 27/1 (1985):33-47.
- During, Jean. "Acoustic Systems and Metaphysical Systems in Oriental Traditions." The World of Music 29/2 (1987):19-31.
- Ellingson, Ter. "Buddhist Musical Notations." In The Oral and the Literate in Music, Yoshihiko Tokumaru and Osamu Yamaguti, eds., 302-342. Tokyo: Academia Musica, 1986.
- _____. Review of Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu ed. (Dharamsala: Library of Tibetan Words and Archives, 1986). Ethnomusicology 32/1 (1988):145-149.
- Emsheimer, Ernest. "Earliest Reports About the Music of the Mongols." Asian Music 18/1 (1986):1-19.
- Frankel, Hans H. "The Relation Between Narrator and Characters in Yuefu Ballads." CHINOPERL Papers 13 (1984-85):107-127.
- Friesen, Philip E. "Unique Characteristics of Chinese Melody--From a Western Point of View." Chinese Music 11/3 (1988):46-53.
- Gao, Houyong. "On Qupai." Asian Music 20/2 (1989):4-20.
- Goormaghtigh, Georges. "'L'air du roi Wen' & 'l'immortal des eaux' - Aspects de la musique des lettres chinois." Cahiers de musiques traditionnelles 1 (Geneva) (ca.1988).
- _____. "L'Art du qin - deux textes d'esthétique musicale chinoise, traduits et commentés par G. Goormaghtigh." Mélanges chinois et bouddhiques. Bruxelles: Institut Belge des Hautes Etudes Chinoises, 1990.
- Han, Kuo-Huang. "Titles and Program Notes in Chinese Musical Repertoires." The World of Music 27/1 (1985):68-77.
- _____. Review of "East Asia". In The New Grove Dictionary of Music and Musicians, Sadie Stanley, ed. (London: Macmillan Publishers, NY: Grove's Dictionaries of Music, Inc., 1980). Ethnomusicology 29/1 (1985):166-169.
- _____. Review of Zhongguo Shaoshu Minzu Yueqi Zhi [The Musical Instruments of the Chinese National Minorities: A Dictionary], Yuan Binchang and Mao Jizeng, eds.. Asian Music 20/1 (1988-89):158-160.
- _____. "Folk Songs of the Han Chinese: Characteristics and Classifications." Asian Music 20/2 (1989):107-128.
- _____. Review of A musical Anthology of the Orient: Recordings from the People's Republic of China (Text by Wang Qun, One 33 1/3 rpm stereo disc, Barenreiter BM 30 SL 2032, ca.1985). Ethnomusicology 33/3 (1989):567-569.
- Helffer, Mireille. "Preliminary Remarks Concerning the Use of Musical Notation in Tibet." In Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu, ed., 69-90. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Hou, Rui-yun and Liu Qin. "Huang Hong -- China's Outstanding Folk Song Singer." Chinese Music 11/1 (1988):3-9.
- Hsiao, Shu-hsien. "On the Writing of Polyphonic Music." Chinese Music 9/1 (1986):9-16; 9/2 (1986):26-31.
- Hsu, Tao-Ching. The Chinese Conception of the Theatre. Seattle: University of Washington Press, 1985.
- Huang, Jinpei. "Xipi and Erhuang of Beijing and Guangdong Operas." Asian Music 20/2 (1989):152-195.
- Ji, Hu. "Three Decades of Kunqu in Modern China: 1956-1985." CHINOPERL Papers 13 (1984-85):129-138.
- Jiang, Ping. "The Great Wall and the Folk Song 'Meng Jiang Nu'." Chinese Music 8/1 (1985):14-19.
- Jin, Zhi. "Huangmei Opera: A Folk Drama." Chinese Literature (1988):177-182.
- Johns, Brenda. "An Introduction to White Hmong Sung Poetry." Hmong World (Yale University) 1 (1986):5-11.
- Jones, Stephen. "The Golden-Character Scripture: Perspectives on Chinese Melody." Asian Music 20/2 (1989):21-66.

- _____. "Xi'an Ancient Music and its Yousheng." In Music from the Tang Court 5, L. Picken, ed., Cambridge: Cambridge University Press, 1989.
- Karmay, Samten G. "Three Sacred Bon Dances (Cham). In Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu, ed., 56-68. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Kempers, A. J. Bernet. The Kettledrums of Southeast Asia: A Bronze Age World and its Aftermath. Modern Quarternary Research in Southeast Asia, Vol. 10. Rotterdam and Brookfield, VT: A. A. Balkema, 1988.
- Khe, Tran Van. "Chinese Music and Musical Traditions of Eastern Asia." The World of Music 27/1 (1985):78-90.
- Kraus, Richard Curt. Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music. Cambridge: Cambridge University Press, 1989.
- Lai, T.C., and Robert Mok. Jade Flute: The Story of Chinese Music. New York: Schocken books, 1985.
- Lam, Joseph S.C. Review of Music from the Tang Court, Vols. 2 & 3, Laurence Picken, ed. (Cambridge: Cambridge University Press, 1985). Ethnomusicology 33/2 (1989):345-348.
- Lee, Ngoh Wah. "In step with our Nation's Progress: 25 Years in Chinese Music." Performing Arts (Singapore) 2 (1985):13-15.
- Liang, Ming-yeuh. Music of the Billion: An Introduction to Chinese Musical Culture. New York: Heinrichshofen, 1985.
- _____. "Performance Practice as a Recreative Process in Chinese Zheng Zither Music." The World of Music 27/1 (1985):48-67.
- Liang, Yan-mai. "The Songs of Jaing Bai-Shi." Chinese Music 10/4 (1988):64-69; 11/1 (1988):16-19; 11/2 (1988):29-38; 11/3 (1988):54-58.
- Liu, Marjory Bong-Ray. "Aesthetic Principles in Chinese Music." The World of Music 27/1 (1985):19-32.
- Lo, Alice. "East Asian Performance: China." In Theatrical Movement: A Bibliographical Anthology, Bob Fleshman, ed., 427-442. Metuchen, NJ and London: Scarecrow, 1986.
- Love, Harold. "Chinese Theatre on the Victorian Goldfields 1858-1870." Australasian Drama Studies 3/2 (1985):47-86.
- Mackerras, Colin. "Traditional Uygur Performing Arts." Asian Music 16/1 (1985):29-58.
- McNamer, Megan. "Musical Change and Change in Music: Implications for Hmong Identity." Hmong World 1 (1986):137-163.
- Manuel, Peter. Popular Musics of the Non-Western World: An Introductory Review. Oxford and New York: Oxford University Press, 1988.
- Marett, Allan. "Togaku: Where have the Tang Melodies Gone and Where Have the New Melodies Come From?" Ethnomusicology 29/3 (1985):409-431.
- _____. "In Search of Lost Melodies of Tang China: An Account of Recent Research and its Implications for the History and Analysis of To-gaku." Musicology Australia 9 (1986):29-38.
- Mark, Lindy Li. "Kunju and Theatre in the Transvestite Novel, Pinhua Boajian." CHINOPERL Papers 14 [1986] (1988):37-60.
- Markham, Elizabeth. "Tunes from Tang China at Court and Temple in Medieval Japan: First Steps towards Reading Early Japanese Neumatic Notations." In Trends and Perspectives in Musicology: Proceedings of the World Music Conference of the International Music Council October 3-5 1983. Publications no.48, 117-139. Stockholm: Royal Swedish Academy of Music, 1985.
- Markham, Elizabeth, Laurence E. R. Picken, and Rembrandt F. Wolpert. "Pieces for biwa in calendrically correct tunings, from a manuscript in the Heian Museum, Kyoto." Musica Asiatica 5, Richard Widdess. ed. Cambridge: Cambridge University Press, 1988.
- Mazur, Audrey R. "Music in New York City's Chinese Community." New York Folklore 14 (1988):89-99.
- Miller, Terry E. Review of phono-cassette Virgins, Orphans, Widows & Bards: Songs of Hmong Women, Amy Catlin ed., Cassette tape. By the author (6539 Greenbush Avenue, Van Nuys, CA 91401) [1987]. Asian Music 19/2 (1988):177-179.
- Norbu, Jamyang, ed. Zlos-Gar: Performing Traditions of Tibet. Dharamsala: Library of Tibetan Words and Archives, 1986.
- _____. "The Role of the Performing Arts in Old Tibetan Society." In Zlos-Gar: Performing Traditions of Tibet Jamyang Norbu, ed., 1-6. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Norbu, Jamyang, and Tashi Dhondup. "A Preliminary Study of Gar, the Court Dance and Music of Tibet." In Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu, ed., 132-142. Dharamsalal: Library of Tibetan Words and Archives, 1986.
- Pan, Di. "Li Xiangting, Master of the Gugin." Chinese Literature (1985-86):161-165.

- Perris, Arnold. Music as Propoganda: Art to Persuade. Art to Control. Westport, CT: Greenwood Press, 1985.
- _____. "Feeding the Hungry Ghosts: Some Observations on Bhuddhist Music and Buddhism from both Sides of the Taiwan Strait," Ethnomusicology 30/3 (1986):428-448.
- Pian, Rulan Chao. "My Life as a Drum Singer: The Autobiography of Jang Tsueyfeng (As Told to Liou Fang)." CHINOPERL Papers 13 (1984-84):6-106.
- _____. "The Twirling Duet: A Dance Narrative from Northeast China." In Music and Context: Essays for John M. Ward, Anne Dhu Shapiro, ed., 210-240. Cambridge: Harvard University, 1985.
- _____. "Birthday Wishes from the Eight Immortals: A Kaipian." CHINOPERL Papers 14 [1986] (1988):15-25.
- Picard, Francois. Review of Music of the billion by Liang Mingyue (New York: Heinrichshofen, 1985). Cahiers de musiques traditionnelles 2 (Geneva) (1989).
- Picken, Laurence, ed. Music from the Tang Court, vol.2. Cambridge: Cambridge University Press, 1985.
- _____. ed. Music from the Tang Court, vol.3. Cambridge: Cambridge University Press, 1985.
- _____. ed. Music from the Tang Court, vol.4. Cambridge: Cambridge University Press, 1987.
- _____. ed. Music from the Tang Court, vol.5. Cambridge: Cambridge University Press, 1989.
- Provine, Robert C. "The Nature and Extent of Surviving Chinese Musical Influence on Korea." The World of Music 29/2 (1987):5-18.
- Pu, Songling, Li-ching Chang, and Victor H. Mair. "The Wall: A Folk Opera." CHINOPERL Papers 14 [1986] (1988):97-152.
- Rault-Leyrat, Lucie. La cithare chinoise Zheng, un vol d'oies sauvages sur les cordes de soie. Paris: Ed. Le Leopard d'Or, 1987.
- _____. "Autour du zheng." Cahiers de musiques traditionnelles 2 (Geneva) (1989).
- Reese, Heinz-Dieter. Review of Music from the Tang Court, vol.2. Picken, Laurence, ed. (Cambridge: Cambridge University Press, 1985.) The World of Music 28/2 (1986):80-82.
- Samuel, Geoffrey. "Music of the Lhasa Minstrels." In Zlos-Gar: Performing Traditions of Tibet, Jamyang Norbu, ed., 13-19. Dharamsala: Library of Tibetan Words and Archives, 1986.
- Schwarz, Patricia. "Chinese Youth Display Talent with Traditional Music." Chinese Music 9/3 (1986):47-50.
- Shen, Sin-yan. "Equally Emphasizing Theory and Practice: On the Tenth Anniversary of the Chinese Music Society of North America." Chinese Music 9/3 (1986):43-46.
- _____. "The Acoustics of the Bian-Zhong Bell Chimes of China." Scientific American 256/4 (1987):104-110.
- _____. "The Science of Fangsheng Performance." Chinese Music 9/4 (1986):63-68.
- _____. "Orchestration with Chinese Percussion Instruments." Chinese Music 10/3 (1987):53-59; 11/1 (1988):10-15.
- _____. "On the Acoustical Space of the Chinese Orchestra." Chinese Music 11/4 (1988):63-71.
- Shen, Yao. "Dramatic Suggestions in Traditional Chinese Opera." Chinese Literature. (1988):161-169.
- Shyr, Yin-kuan. "Lusheng Language -- A Unique Phenomenon of Miao Music." Chinese Music 8/1 (1985):7-13.
- _____. "The Ten Orchestra Types of Tang: A Glossary." Chinese Music 9/4 (1986):69-72; 10/1 (1987):7-9.
- Signell, Karl. "Music in a New World: Asian Musicians Speak." UCLA Selected Reports in Ethnomusicology 6 (1985):11-22.
- Standifer, James. "Everyday Music in a Chinese Province." Music Educator's Journal 73/3 (1986):32-34, 39-40.
- _____. "Mountain Songs of China's Yao Nationality." Chinese Music 9/2 (1986):33-35.
- _____. "China's Multicultural Population: Insights from Minority Nationalities and Their Music." International Journal of Music Education 8/2 (1986):17-24, 30.
- Standifer, James A., Lu Ke Gang, and Yang Shu Jiao. "The Buffalo Horn of China's Yao Minority Nationality." Chinese Music 11/4 (1988):74-77.
- Tan, Sooi-beng. "The Thai Menora in Malaysia: Adapting to the Penang Chinese Community." Asian Folklore Studies 47/1 (1988):19-34.
- _____. "From Popular to Traditional Theater: The Dynamics of Change in Bangsawan of Malaysia." Ethnomusicology 33/2 (1989):229-274.
- Tang, Liangxing. "He Wuqi -- My First Teacher." Chinese Music 11/3 (1988):43-45.
- Thompson, John et al. The Eleventh Festival of Asian Arts. Hong Kong: Urban Council, 1986.
- Thrasher, Alan R. "The Melodic Structure of Jiangnan Sizhu." Ethnomusicology 29/2 (1985):237-263.
- _____. "The Role of Music in Chinese Culture." The World of Music 27/1 (1985):3-17.
- _____. Review of Music of the Billion: An Introduction to Chinese Musical Culture by Liang Ming-yueh (New York: Heinrichshofen, 1985). Ethnomusicology 31/1 (1987):159-162.

- _____. "Hakka-chaozhou Instrumental Repertoire: An Analytic Perspective on Traditional Creativity." Asian Music 19/2 (1988):1-30.
- _____. "Structural Continuity in Chinese Sizhu: The Baban Model." Asian Music 20/2 (1989):67-106.
- Tsao, Pen-Yeh. "Training of T'an-Tz'u Performers: Processes of Oral Transmission in the Perpetuation of the Su-chou Singing-Narrative." In The Oral and the Literate in Music, Tokumaru Yoshihiko and Yamaguti Osamu, eds., 221-230. Tokyo: Academia Music, 1986.
- _____. Puppet Theatres in Hong Kong and Their Origins. Hong Kong: Urban Council, 1987.
- _____. The Music of Su-chou T'an-tz'u: A Study of the Structural Elements of the Chinese Southern Singing-Narrative. Hong Kong: The Chinese University Press, 1988.
- _____. "Structural Elements in the Music of Chinese Story-Telling." Asian Music 20/2 (1989):129-151.
- Van Gulik, Robert Hans. "On Wings of Song: The Lute and the Crane in Chinese Tradition." Courier 39/4 (1986):18-20.
- Wang, Ch'in-kuei. "Research Activities in the Performing Arts in the Republic of China: A Bibliographical Report." CHINOPERL Papers 13 (1984-84):139-152.
- Wang, Hui-zhong and Zhou Zong-han. "Sheng -- An Introductory Overview." Chinese Music 8/3 (1985):52-56; 8/4 (1985):66-70; 9/1 (1986):5-9.
- Wang, Mei-chu. Die Rezeption des chinesischen Ton-, Zahl- und Denksystems in der westlichen Musiktheorie und Ästhetik. Frankfurt am Main; New York: P. Lang, 1985.
- Wang, Teichui. "The Music of the Chuigehui Orchestra at the Ziwei Village of Ding County." Chinese Music 10/2 (1987):23-28; 10/3 (1987):43-48.
- Wen, Li-rong, Chen Bing-han, and Bell Yung. "The Blind Singers of Guangzhou." CHINOPERL Papers 14 [1986] (1988):61-75.
- Witzleben, J. Lawrence. "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity." Ethnomusicology 31/2 (1987):240-260.
- _____. "Chinese Music Translation Survey." Association for Chinese Music Research Newsletter 2/1 (1988):11-12.
- Wolff, Paul. Musical Instruments from the East and South-East Asian Mainland -- Checklist of Instruments in Possession of the Haags Gemeentemuseum in the Netherlands. The Hague, 1989.
- Wolpert, Rembrandt F. "'Weak Frog' -- A Japanese Folk-Song, Korean Dance-Pantomime, Tang-Chinese Musica Irregularis, or Iranian Rain-Magic." In Trends and Perspectives in Musicology: Proceedings of the World Music Conference of the International Music Council October 3-5 1983. Publications no.48, 103-116. Stockholm: Royal Swedish Academy of Music, 1985.
- Wong, Isabel K.F. "The Many Roles of Peking Opera in San Francisco in the 1980's." UCLA Selected Reports in Ethnomusicology 6 (1985):173-188.
- Wu, Ben. "How Music is Transmitted in a Typical Chinese Folk Music Group." International Council for Traditional Music UK Chapter Bulletin 21 (1988):5-12.
- Wu, Xiaoling, Lindy Li Mark and Samuel H.N. Cheung. "Glowing Clouds in an Azure Sky: A Newly Discovered Royal Pageant." CHINOPERL Papers 14 [1986] (1988):1-14.
- Wu, Zuqiang. "Development and Reform: New Prospects for Music Education in China." ISME Yearbook 13 (1986):119-122.
- Wuellner, Guy S. "A Chinese Mikrosmos." College Music Symposium 25 (1985):130-143.
- Yang, Ling. "Music and Dance Performance with China's Oldest Musical Instruments -- A Report from The People's Republic of China." The World of Music 27/1 (1985):91-95.
- Yang, Mu. "Some Problems of Music Education in the People's Republic of China." International Journal of Music Education 11 (1988):25-32.
- Yeh, Nora. Review of Music of the Billion: An Introduction to Chinese Musical Culture by Liang Ming-yueh (New York: Heinrichshofen, 1985). Yearbook for Traditional Music 19 (1987):128-130.
- _____. "Wisdom of Ignorance -- Women Performers in the Classical Chinese Music Traditions." In Intercultural Music Studies. Vol.1. Music, Gender and Culture, Max Peter Baumann, Marsha Herndon and Susanne Ziegler, eds.. Berlin: Florian Noetzel Edition, ca.1990.
- Yin, Lai Wai. "Ups and Downs of Cantonese Opera in Singapore." Performing Arts 4 (1987):4-9.
- Yung, Bell. "Da pu: The Recreative Process for the Music of the Seven-String Zither." In Music and Context: Essays for John M. Ward, Anne Dhu Shapiro, ed., 370-384. Cambridge: Harvard University, 1985.
- _____. Review of A Chinese Zither Tutor: The Mei-an Ch'in-p'u by Fredric Lieberman (Seattle: University of Washington Press, 1983). Asian Music 26/2 (1985):190-194.

- _____. Review of Yuarn Music Dramas: Studies in Prosody and Structure and a Complete Catalogue of Nothern Arias in the Dramatic Style by Dale R. Johnson (Ann Arbor: Center for Chinese Studies of the University of Michigan, 1980). Ethnomusicology 32/2 (1986):349-351.
- _____. Review of "A Musical Anthology of the Orient: China." UNESCO Collection, BM 30 SL 2032, Stereo. Yearbook for Traditional Music 19 (1987):159-160.
- _____. "Historical Interdependency of Music: A Case Study of the Chinese Seven-String Zither." Journal of the American Musicological Society 40/2 (1987):82-91.
- _____. "Blind Singers of Guangzhou." (translation) CHINOPEL Papers 14 [1986] (1988):61-76.
- _____. "History and Structure of Chinese Music-Dramas." In Music Traditions of Japan, Asia and Oceania, vol.5, Tokumaru Yoshihiko, ed., 185-199. Tokyo: Iwanami Shoten Publishers, 1989.
- _____. "La musique du guqin: Du cabinet du lettre a la scene de concert." Cahiers de musiques traditionnelles 2 (Geneva) (1989):51-62.
- _____. Cantonese Opera: Performance as Creative Process. Cambridge: Cambridge University Press, 1989.
- _____. Review of Musica Asiatica 5, Richard Widdess, ed. (Cambridge: Cambridge University Press, 1988). Journal of Asian Studies 48/4 (1989):813-814.
- Zhang, Wei-hua. "Recent Developments of Ethnomusicology in China." Ethnomusicology 29/2 (1985):264-271.
- Zhang, Yunhe and Lindy Li Mark. "Argosies of Wonder on the Rivers and Lakes: Memories of the Quanfu Troupe." CHINOPEL Papers 14 [1986] (1988):77-96.
- Zhao, Licheng, and Shen Sinyan. "The Music of the Suona." Chinese Music 11/2 (1988):23-25.
- Zhong, Zi-Lin. "How to Sing a Chinese Folk Song." Sonus 6/2 (1986):38-40.

Miscellaneous News and Announcements

Addendum to "Doctoral dissertations on Chinese music from U.S. institutions since 1985" See ACMR Newsletter Vo. 3, No. 1 (Winter 1990), p.12.

Sue Mary Clare Tuohy, "Imagining the Chinese Tradition: The Case of Hua'er Songs, Festivals, and Scholarship." Ph.D., Folklore, Omdoama Imoversotu. 1988. (Advisor: Ruth M. Stone)

The premier issue of *CHIME*, a Newsletter of the European Foundation for Chinese Music Research, was published in the Spring of 1990 in Leiden, The Netherlands. The volume contains reports on a variety of subjects by Frank Kouwenhoven, Rembrandt F. Wolpert, Antoinet Schimmelpenninck, Helen Rees, and Lorette Van Heteren; it also has comprehensive news and announcements on individuals, publications, meetings, journals, concerts, and sound recordings. A handsomely produced volume of 74 pp., it is scheduled to appear twice a year. For information and subscription, write to Frank Kouwenhoven, Secretary-treasurer CHIME, Vliet 35, 2311 RD Leiden, Holland.

The next issue of *ACMR Newsletter* will feature a discography and filmography on Chinese Music in Western languages since 1985 and an update of bibliography. Please send material to Su de san Zheng, Music Department, Wesleyan University, Middletown, Connecticut 06457-6040.

A list of MA theses completed in the U.S. and Canada on Chinese music is being compiled by Helen Rees, who sent out a survey form in April. Those who have not returned the form or did not receive one please send information (author's name, thesis title, date of degree, names of academic department, university, and advisor) to Helen Rees, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

Mailing list for ACMR

US and Canada

Marilyn Butler*
221 Herrontown Rd
Princeton, NJ 08540

Judy Becker
School of Music
University of Michigan
Ann Arbor, MI 48109

Tim Brace
3487-E Lake Austin Blvd
Austin, TX 78703

Isabel Wong Capwell
905 1/2 N. Randolph,
Champaign, IL 61820

K. Lawrence Chang
Department of Economics
Case Western Reserve
University
Cleveland, Ohio 4410

Peter Chang*
1114 W. Nevada
Urbana, IL 61801

Wan-cheng Chao*
745 Wilton Farm Dr.
Cantonsville, MD 21228

Mingdao Chen
Music Department
University of Pittsburgh
Pittsburgh, PA 15260

Chin Der-Hang
465 Park Dr. #17
Boston, MA 02215

Chou Wen-chung
Department of Music
Columbia University
New York, NY 10027

Chia-chun Chu
School of Music
Kent State University
Kent, OH 44242

Marjorie Ann Ciarrillo
The China Music Project
334 Claymore Blvd.
Cleveland, Ohio 44143-1730

Renee Colwell*
467 Central Park West, #7B
New York, NY 10025

Lyle Davidson
Project Zero
Harvard Grad School of Edu
Longfellow Hall
Apple Way, Cambridge, MA
02138

Kenneth DeWoskin
Department of Asian
Languages and Culture
University of Michigan
Ann Arbor, MI 48109

Isabelle Duchesne
961 Senimore Road
Larchmont, New York 10538

Lee Eubank*
Department of Music
University of Central Florida
P.O.Box 25000
Orlando, Florida 32816

Wei-Tsu Fan*
1915 Maple Av. #724
Evanston, IL 60201

Daniel L. Ferguson
1011 Del Rio Way
Moraga, CA 94556

Francesca Ferguson
1011 Del Rio Way
Moraga, CA 94556

Hans H. Frankel*
87 Ridgewood Ave.
North Haven, CT 06473

Nancy Guy*
Music Department
University of Pittsburgh
Pittsburgh, PA 15260

Kuo-huang Han*
1619 Russet Ln.
Sycamore, IL 60178

Mary Ann Hanley
College of St. Catherine
St. Paul, MN 55105

Kyle Heide*
Campus View Apts. #807
Bloomington, IN 47406

Jane Henry
Music Dept.
Tawes Fine Arts Bldg.
University of Maryland
College Park, MD 20742

Cynthia Hsin-Mei Hsiang*
1671 Colby Ave., #11
Los Angeles, CA 90025

Dolores Hsu *
Department of Music
University of California
Santa Barbara, CA 93106

Hsu Wen-ying
Pilgrim Tower East
440 N. Madison Ave, #117
Pasadena, CA 91101

Haiping Hu
Box 213, 308 Westwood Plaza
Los Angeles, CA 90024

LaFran Jones
College of Musical Arts
BSGU
Bowling Green, OH 43403

Alan Kagan
1376 Christensen Ave.
West St. Paul, MN 55118

Fritz Kuttner
309 W. 104th Street, Apt.3C
New York, N.Y. 10025

Theodore Kwok*
55 South Kukui St. #1914
Honolulu, HI 96813

Frederick Lau
4086 Music Bldg
School of Music
University of Illinois
Urbana, IL 61801

Wai-Tong Lau
1230 Amsterdam Ave.
Rm. 740
New York, NY 10027

Lee Byong-won
Music Department
University of Hawaii at Manoa
2411 Dole St, Honolulu, HI
96822

Yuan-yuan Lee
2329 Charmingfare
Woodridge, IL 60517-2910

Li Guangming
Department of Music
UCLA, Los Angeles, CA

Mei-ling Li
Department of Music
UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Li Ping-hui
444 Calle de Diego
Rio Piedras
Puerto Rico 00923

Li Xiwei
Department of Music
University of Pittsburgh
Pittsburgh, PA 15260

David M.Y. Liang
Department of Music
UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Yan-mai Liang*
3355 N. Sutton Sq.
Stafford, TX 77477

Fred Lieberman*
50 Charles Drive
Santa Cruz, CA 95006

Marjorie Bong-ray Liu*
2015 Maxwell House Drive
Sedona, AZ 86336

Terry Liu
5582 Prospect St.
Ravenna, OH 44266

Waifong Loh
10 Chapman St.
Arlington, MA 02174

Kathy Lowry*
22 Robinson St., #21
Cambridge, MA 02138

Tsun-yuen Lui*
Music Department
UCLA
405 Hilgard Ave.
Los Angeles, CA 90024

William Malm
School of Music
University of Michigan
Ann Arbor, MI 48109

Lindy Li Mark*
Anthropology Department
California State University
Hayward, CA 94542

Audrey Mazur*
2748 East 63rd St.
Brooklyn, NY 11234

Ernest G. McClain*
Box 127
Belmont, Vermont 05730

Pu-yang Mi
Music Department
UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Terry E. Miller
717 Avondale St.
Kent, OH 44240

Robert Mok*
14 Colonial Avenue
Larchmont, New York 10538

David Moser
903 E. 14th
Bloomington, IN 47408

John Myers*
27 Oak Street
Great Barrington, MA 01230

Kok-koon Ng
2329 Charmingfare
Woodridge, IL 60517-2910

Christopher Pak
Music Department
University of Pittsburgh
Pittsburgh, PA 15260

Pan Huizhu
Department of Music, UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Arnold Perris
Music Department
University of Missouri
St. Louis, MO 63121

Rulan Chao Pian*
14 Brattle Circle
Cambridge, MA 02138

Po Yangmin
Department of Music, UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Princeton University Library*
Serial Division
1 Washington Road
Princeton NJ 08544-2002

Evelyn Rawski*
Department of History
University of Pittsburgh

Helen Rees
Music Department
University of Pittsburgh

Ronald Riddle*
Div. of Humanities
New College of USF
Sarasota, FL 34243

Valerie Samson
1958 Buchanon St.
San Francisco, CA 94115

Sinyan Shen
2329 Charmingfare
Woodridge, IL 60517

Tung Shen
Music Department, UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Frank Joseph Shulman
East Asia Collection
Mckeldin Library
University of Maryland
Colelge Park, MD 20742

Barbara B. Smith*
581 Kamoko St. #2004
Honolulu, HI 96826

James Standifer
School of Music
University of Michigan
Ann Arbor, MI 48109

Pamela Stephens
Department of Music
University of California
Santa Barbara, CA 93106

Alan Thrasher
Department of Music
UBC
2075 Wesbrook Pl.
Vancouver, Canada V6T 1W5

Hsiuhui Tsai
1586-10 Murfin
Ann Arbor, MI 48105

Sue Tuohy*
East Asian Studies Center
Memorial W207
Indiana University
Bloomington, IN 47405

Judy Van Zile
Music Department
University of Hawaii at Manoa
2411 Dole Street, Honolulu, HI
96822

Elizabeth Waldo
Studio of the Americas
Productions
P.O. Box 101
North Ridge, CA 91328

Dr. Maurice K. Wong
1643 Cambridge Street, #63
Cambridge, MA 02138

Pao-Kuan Wang
1225 W. Dayton St.
Madison, WI 53706

Rubie Watson
Department of Anthropology
University of Pittsburgh

Wei Li
536 W. 13th St., #32
New York, NY 10025

Elizabeth Wichmann*
1770 East-West Road
Honolulu, HI 96822

Wu Wenguang
Department of Music
Weslyan University
Middletown, CT 06457

Cho-chuen Wong
4505 Duval St. #275
Austin, TX 78751

Maurice K. Wong*
1643 Cambridge Street, #63
Cambridge, MA 02138

Xiao Wu*
721 Rexford Dr.
Beverly Hills, CA 90210

Thomas J. Yee
103 Centre Street
Brookline, MA 02146

Chen-fen Yeh
Department of Music
UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Nora Yeh
Music Department
University of California Santa
Barbara
Santa Barbara, CA 93106

Siu-wah Yu*
Music Department
Harvard University
Cambridge, MA 02138

Bell Yung*
Department of Music
University of Pittsburgh

Wei-hua Zhang*
Music Department
University of California
Berkeley, CA

Su Zheng*
20 W. 64 St., Apt. 17H
New York, NY 10023

Zhou Jinmin*
Department of Music
UMBC
5401 Wilkens Ave.
Catonsville, MD 21228

Elizabeth P. Zuehlke
409 2nd St.
Hermosa Beach, CA 90254

Overseas Addresses

Sau-yan Chan
Department of Music
The Chinese U. of Hong Kong
Shatin, NT
Hong Kong

Yingshi Chen*
Shanghai Conservatory of
Music
20 Fenyang Road
Shanghai
Peoples Republic of China

Mercedes Dujunco*
Music Department
The Chinese U. of Hong Kong
Shatin, NT
Hong Kong

Raffaella Gallio*
Dussan 61
32030 Meano (BL)
Italy

Hsu Tsang-Houei
No.63, Lane 26
Chung-Siao E. Rd, Sec.4
Taipei, Taiwan
ROC

Jiang Mingdun
Oriental Music Association
Shanghai Conservatory of
Music
20 Fenyang Road
Shanghai
Peoples Republic of China

Shigeo Kishibe*
2-36-18, Uehara
Shibuya, Tokyo
Japan

Joseph Lam*
Music Department
The Chinese U. of Hong Kong
Shatin, NT
Hong Kong

Steven Nelson
#207 Terrace Apt.
Aoba, Sekimachi-Minami
Nerima-ku, Tokyo 177
JAPAN

Robert Provine*
The Music School
University of Durham
Palace Green, Durham
DH1 3RL England

Jianzhong Qiao
Research Institute of Music
Dong Zhi Men Wai
Xin Yuan Li
Beijing
Peoples Republic of China

Laurence Picken*
Jesus College
Cambridge CB5 8BL
England

Heinz-Dieter Reese
Department of
Ethnomusicology
Universität zu Köln
Albertus-Magnus-Platz
50000 Köln 41
Fed. Republic of Germany

Antoinet Schimmelpenninck
Vliet 35
2311 RD Leiden
Holland

Shen Qia
19 Minzu Xueyuan Nan Rd
3-15-5
Haidian, Beijing
Peoples Republic of China

Amy Stillman
c/o Joseph Lam
Music Department
The Chinese U. Hong Kong
Shatin, Hong Kong

Pen-yeh Tsao
Department of Music
The Chinese U. of Hong Kong
Shatin, NT
Hong Kong

J. P. Vlitos*
Brimscombe
Cotswold Road
Cumnor Hill
Oxford OX2 9JG
England

Ying-fen Wang
251 Min-sheng W. Road
Taipei, Taiwan
R.O.C.

Larry Witzleben
Music Department
The Chinese U. of Hong Kong
Shatin, Hong Kong

Junda Wu
Baixia Qu
Xiao Huo Wa Xiang 20 Hao, 4-
501
Nanjing, Jiangsu Province
Peoples Republic of China

Yuan Jingfang
Central Conservatory of Music
Beijing
Peoples Republic of China